CANADIAN
MOVING PICTURE
DIGEST

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Twenty-Five Happy New Years

FOR twenty-five years, a quarter of a century, The Digest has been wishing its readers a Happy New Year. During that period The Digest has seen two world wars; and lived with some of you through them.

The war of 1914-1918 was to make the world safe for Democracy. We made it safe for Democracy but we did not bring Democracy. The post-war periods were hectic, men came back from the trenches after having faced death, with cheaper ideas of human life, and with no place to go. Some came back with a new idea of human values in relationship to men as Man. Women left without their men for four years had their ideas changed; and the younger generation conceived the idea of having its fling before another war came; and incidentally, they imbibed some of the ideas of human behavior from their elders.

The newly rich and the newly poor tried to adjust themselves and when the Economic depression of 1929 knocked finance, economists, rich and poor, off their feet, there was a deep groan which could be heard around the world.

Motion Pictures had its periods of depression, but suffered less than any other industry, because what it had to sell was not seasonal, and the deeper the depression the greater the need for the product which Motion Pictures had to offer.

From war to war Motion Pictures has grown, technically and in the substance of its material, in the development of its Art; and in the financial structure which makes it one of the world's leading industries.

We have arrived at a stage when we can be as thoughtful as we like or as silly as we like, the former stage not always as profitable to the producer or exhibitor as the latter stage.

Some of the finest pictures made last season gave producer-distributors and exhibitors the poorest financial returns, not because they were high-brow, some of them were as sordid as the phenomenal money-making Broadway theatre runs; proving that the Motion Picture public may go to the theatre to think, but it is not interested in thinking too hard at the movies.

The War situation has relegated women stars to the background, but this has been a gradual development brought to a climax by the present War. The change from Silent Film to the Talking Film may have had something to do with this change of sex-appeal. The women have to reveal character in their faces and have to really act in the Talking Pictures, whereas, in the Silent Film the feminine star with large appealing eyes, good white teeth, a perfect profile and a dumb look, which photographed well, was successful.

In glancing over the ten biggest money-making movie stars, in the Motion Picture Herald's annual poll, we find Mickey Rooney heading the list, Spencer Tracy, Clark Gable, Gene Autry in fourth place, Tyrone Power, James Cagney, Bing Crosby, Wallace Beery, and in eighth place Bette Davis with Judy Garland following.

There is your answer, the male of the species is the idol of the public; and the female favorites, such as Bette Davis, an intellectual star, and Judy Garland, representing girlhood, follow for "place".

And, now for the twenty-fifth time, a Happy New Year. If prayer is the heart's sincere desire, we pray you that you pray, that this world of ours may come closer to our heart's desire.

—Editor.

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

Season's Greetings

▼

Best Wishes for a Happy New Year

- FROM -

Paramount Film Service

LIMITED

Distributors of Paramount Pictures in Canada

TORONTO WINNIPEG CALGARY VANCOUVER ST. JOHN MONTREAL

▼

THIS IS OUR YEAR

RAY PRESENTS

I HAVE been thinking more and more of what Nicholas Schenck said about the ills of this Industry of Motion Pictures and how easily they could be cured. Easily because the cure is within ourselves.

I have been looking backward through the year at all the litigation; and recalling all the vocal and written complaints as between distributors and exhibitors.

The producers have been "cutting" up a bit this year, also, and ever so often we have read about that suit concerning Samuel Goldwyn and the United Artists.

We had rumours of litigation in connection with David Selznick's "Gone With The Wind"-Metro-Goldwyn-Mayer deal, since Selznick was slated for several productions on the United Artists contract. "Untitled picture" which should have been produced.

There must have been some healthy legal fees paid, all charged up to costs, which must be paid out of the revenue of the pictures, or box-office receipts, or both when the litigants are exhibitor-producer-distributors.

How much of this litigation could have been avoided is not the question, save as this concerns a gain in experience, preventing, I hope, such litigation from happening again, by removing the causes thereof.

WHAT does any exhibitor desire from the producer-distributor? A sufficient number of pictures which have entertainment quality, an opportunity to spread his buying power among a number of producers, and to secure product at prices which the exhibitor can afford to pay, leaving him a certain percentage of profit.

Just getting by, or breaking even, or just making a modest living is not enough for an exhibitor. When he owns his theatre or leases a theatre, there is the inevitable depreciation which Time makes in respect to his location, and in respect to the interest-value from a public standpoint in his theatre. There is the depreciation of furnishings and the equipment, etc. The exhibitor should charge his operating cost with this very substantial liability. There is a depreciation over a period of fifteen, or twenty years in the earning-ability of the exhibitor, for humans do not grow stronger as they grow older, but weaker.

The selling angle in our Industry operates on a policy of high-pressure salesmanship Salesmen are trained to get the most out of the product which they have to sell. In highly competitive zones the pressure is applied stronger, in open zones there is more likely to be a compromise on price.

High-pressure salesmanship certainly "peps" up the sales force; and in itself, it is like the taking of a tonic, but this too may be one of the ills which could be cured.

EVERY exhibitor desires to secure the earliest run possible for the product which he buys, he tries to play the picture ahead of a competitive theatre in his zone; and he tries to buy product as cheaply as possible.

Some exhibitors can afford to pay more than they say they can; and the distributors have ways and means of discovering what an exhibitor can afford to pay. They make it a business of finding out. Such discoveries have been responsible for some of the high prices and high pressure which is applied.

This does not, however, help out the position of the exhibitor who cannot afford to pay the prices demanded, and as a result must sacrifice the "run" which he has heretofor enjoyed.

It appears reasonable that prices should be governed by admission price to theatre and capacity; and that the exhibitor who prefers being first run, and second run should pay for such preferred playing-time. But the distributor is not consistent in his sales policy in respect to whom he gives first run, second run, third run, etc., for on occasion, the exhibitor who plays the fifth run pays as much, and sometimes more for product than the exhibitor who gets the second or third run. We may argue that the lower price is balanced by the number of play-dates which the distributor can secure through the buying power of the exhibitor to whom preferred playing-time and price is given. But, obviously the exhibitor who gets the fifth run should not be penalized for the concession of price given to the exhibitor who secures the second run.

IN the United States, it is considered unethical according to the code, to deal with two or more exhibitors at the same time in respect to the run on a picture. But in Canada this method of high-pressure salesmanship certainly prevails.

I know an exhibitor who battled with a distributor for over a month in respect to the number of pictures which the exhibitor was expected to play. Finally, the number of pictures was settled, the price was fixed; not only with the salesman designated to sign the exhibitor, but with the man above him, and the man above the man above him, if you know what I mean. The contracts were drawn up for the designated number of pictures, the exhibitor signed the contracts; and in about ten days was told the contracts were not approved, that the distributor desired the exhibitor to play more pictures and higher prices. Subsequently the exhibitor learned that another exhibitor in his zone was jacked up on price on the strength of the signed contract.

I happen to know that there were 71 pictures involved, two programs, and that the price the exhibitor was paying for the run he was getting was top money.

I KNOW that in Canada exhibitors are forced to buy a second program in order to secure the program which they desire to buy. I know that in many cases they are forced to buy shorts, the latter which they cannot possibly play with long double-feature programs; and regardless of this knowledge the distributor forces the short product program, which means a few hundred dollars added on to the theatre's expense, to be carried without any possibility of writing it off.

I do know that some distributors adjust short product balances at the end of the season, rebating exhibitors, or writing the over-product into the new contract, but there are some distributors who, having forced the exhibitor to take the short product, and who refuse to make

(Continued on Page 10)

The Year's Ten Best Pictures

AS 1940 draws to a close, it once more falls to your reviewer to select, choose and judge the "Ten Best Pictures" of the current year. Being somewhat of an individualist at heart, there may be many who do not agree with my choice. However, once again I go out on that well known limb, and announce the pictures, which in my opinion, contained the most merit during the past season. The pictures are listed alphabetically, and not in any list of preference.

"ALL THIS AND HEAVEN TOO"

STARRING Bette Davis and Charles Boyer, with Barbara O'Neill, Jeffrey Lynn, Henry Davenport, Henry O'Neill, Montague Love, Walter Hampden, Fritz Leiber, Ian Keith, Helen Westley, Janet Beecher, Virginia Weidler, Ann Todd, June Lockhart, and Richard Nichols.

Directed by Anatole Litvak.

Produced by Warner Brothers.

"FOREIGN CORRESPONDENT"

STARRING Joel McCrea, Laraine Day, Robert Benchley, George Sanders, Edmund Gwenn, Eduardo Ciannelli, Albert Basserman and Eddie Conrad.

Produced by Walter Wanger. Directed by Alfred Hitchcock, for United Artists release.

"HIS GIRL FRIDAY"

STARRING Cary Grant and Rosalind Russell, with Ralph Bellamy, Helen Mack, and John Qualen.

Produced and directed by Howard Hawks, for Columbia Pictures.

"GRAPES OF WRATH"

STARRING Henry Fonda, with Jane Darwell, Russell Simpson, Charley Grapewin, Zeffie Tilbury, Eddie Quillan, John Carradine, O. Z. Whitehead, and Doris Bowdon.

Directed by John Ford for 20th Century-Fox.

"MY FAVORITE WIFE"

STARRING Cary Grant and Irene Dunne, with Gail Patrick, Randolph Scott, Granville Bates, Donald MacBride, Scotty Beckett, Mary Lou Harrington, Ann Shoemaker, Hugh O'Connell and Pedro de Cordoba.

Directed by Garson Kanin. Produced by Leo McCarey for RKO Radio.

'NORTH WEST MOUNTED POLICE'

STARRING Gary Cooper and Madeleine Carroll, with Preston Foster, Robert Preston, Paulette Goddard, Lynne Overman, Akim Tamiroff, George Bancroft, Walter Hampden and Lon Chaney, Jr.

Produced and directed by Cecil B. DeMille for Paramount.

"PINNOCCHIO"

FULL feature cartoon, produced by Walt Disney for RKO Radio.

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"REBECCA"

STARRING Laurence Olivier and Joan Fontaine, with George Sanders, Reginald Denny, Judith Sanderson, Nigel Bruce, C. Aubrey Smith, Gladys Cooper and Melville Cooper.

Directed by Alfred Hitchcock. Produced by David O. Selznick for United Artists release.

"THE SEA HAWK"

STARRING Errol Flynn, with Brenda Marshall, Alan Hale, Claude Rains, Henry Daniell, Donald Crisp, Flora Robson, Una O'Connor, Gilbert Roland, James Stephenson and J. M. Kerrigan.

Directed by Michael Curtiz for Warner Brothers.

"WATERLOO BRIDGE"

STARRING Vivien Leigh and Robert Taylor, with Virginia Field, Maria Ouspenskaya, C. Aubrey Smith and Lucille Watson.

Directed by Mervyn LeRoy for Metro-Goldwyn-Mayer.

Season's Greetings and Best Wishes
for the New Year

The Canadian Motion Picture Industry
is keeping the public morale high
and
we are proud to be associated in this work
as
A National Theatre and Acoustical Service

Dominion Sound Equipments Limited
BRANCHES ACROSS CANADA

We wish our many Canadian
friends a very happy New Year
— and prosperity with
WARNER BROTHERS
PICTURES

WARNER BROTHERS PICTURES

Haskell Masters, United Artists Western Division Manager, Honoured At Stag Dinner In Toronto

CANADIAN INDUSTRY FETES NEWLY APPOINTED MANAGER ON EVE OF DEPARTURE

Toronto, Ont. — Members of the Canadian Motion Picture Industry, under an Arrangements Committee, Mr. Ben Geldsaler, Mr. Louis Rosenfeld and Mr. Oscar Hanson, will honour Mr. Haskell Masters at a Stag Dinner at the King Edward Hotel, on Saturday, December 28th. Presiding at the Dinner will be Mr. J. J. Fitzgibbons.

Mr. Masters leaves this week-end for New York, to assume his new duties as Western Divisional Manager of United Artists. He will handle the territory including the following exchanges: Chicago, Milwaukee, Minneapolis, Omaha, Kansas City, St. Louis, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle, and Canada.

Mr. Sam Glazer, now Toronto Branch Manager, will take over his duties as General Manager of Canadian Exchanges.

Among those present at the Dinner will be the following:

Jule Allen, Jay Allen, Herb Allen, Ray Allen, Gurston Allen, H. J. Allen, R. Auerback, Jack Arthur, A. Adilman, D. Axler, Clarence Appel, R. W. Bolstad, Sam Bloom, M. Bloom, Jules Bernstein, T. J. Bragg, Dewey Bloom, Wolfe Cohn, A. Cass, Dave Coplan, J. Cohn, J. Creed, J. Canter, H. Cosiner, Col. Cooper, A. Cohen, Leo Devaney, M. Epstein, J. J. Fitzgibbons, Sam Fine, Roy Frankel, Chas. Fremes, Ted Gould, Sam Glazer, B. Geldsaler, D. Griesdorf, A. Gottlieb, H. Griesman, Jack Goldhar, Grierson, Sam Godfrey, Jack Hunter, Clair Hague, Oscar Hanson, M. Hirsch, A. Jeffrey, A. Laurie, W. Lester, M. Milligan, Simon Meretsky, M. Mulvey, Pete Meyers, R. McLelland, Charles Mavety, N. L. Nathanson, Paul Nathanson, Henry Nathanson, J. Nairn, Jim O'Loghlin, Alf. Perry, Seymour Poe, Clarence Robson, Louis Rosenfeld, W. Reiswick, Forbes Ross, J. Rosenfeld, M. Stein, Phil Sherman, T. Sterling, Ben Sadowski, Ed Schnitzer, Nat Taylor, J. Tarshis, Jules Wolfe, E. Wells, Sam Zacks, Jack Goldhar and Monroe Greenthal.

HASKELL MASTERS
Western Division Manager of United Artists Pictures

SAM GLAZER
General Manager of Canadian Exchanges

A Hearty Greeting....

The traditional greeting . . . "A Happy New Year" . . . is a hearty one with us. We want you to know that behind this greeting lies our sincere wish for you and yours to enjoy Health, Happiness, and Good Fortune now and in the years to come!

CARBON SALES DIVISION
CANADIAN NATIONAL CARBON COMPANY LIMITED
Halifax Montreal TORONTO Winnipeg Vancouver

By MERRYL LEA

ANOTHER year has passed. A year of history-making events, all of which have reacted on the Motion Picture Industry. It has been a year of concentrated efforts on the part of our Industry to do their share to "Win the War". Campaigns to sell War Savings Stamps and War Loan Bonds, Red Cross Drives, and army co-operation have kept the Canadian exhibitor busy running his own business and doing his "bit". Theatre building has continued, and during the last few months has leaped ahead. Theatre business has shown considerable improvement.

As we turn the pages of our Digest copy file, we sum up the Canadian scene for the year 1940.

January — First War Loan trailer distributed to exhibitors across Canada . . . H. J. Swetman, Community Club, Kapuskasing, appointed head of the Beaver Hut, London, by the Hon. Vincent Massey . . . Ontario Legislature opens, but no mention made of Amusement Tax . . . D. V. Rosen organizing Manitoba and Saskatchewan exhibitors . . . Saskatchewan projectionists protest license renewal fee — highest in Dominion . . . "Gone With the Wind" opens at Loew's Toronto, reserved seats only . . . Appoint Colonel John Cooper Acting Film Commissioner during John Grierson's trip to New Zealand and Australia . . . Toronto M.P. Industry purchases approximately $109,700 of war loan bonds . . . Judge Ian MacDonald discharges defendants in Foto-Nite Test Case, rules indictment be quashed . . . Regina City Council refuses to allow Amusement Tax Exemptions for Red Cross . . . February —Barristers' letter to Digest reveals Independent Exhibitors behind Foto-Nite Action . . . Canadian Picture Pioneers "launched", with first luncheon meeting at Royal York Hotel, on Jan. 31st. Clair Hague appointed Chairman temporary committee, and Ray Lewis Secretary . . . First theatre in North West Territories opened at Aklavik . . . Lord Tweedsmuir passes . . . . Archie Laurie, formerly Assistant General Manager of Empire-Universal Films, opens office for Laurie Theatres Limited, to book and buy films, promote, sale and lease of theatres, etc. . . . Canadian veteran exhibitors send in applications for Pioneer membership in response to Ray Lewis' appeal . . . Mike Wilkes, U.A. publicity man for ten years, passes away enroute from Montreal to Toronto . . . Phil Sherman appointed Montreal Branch Manager for Warner Bros. . . . Quebec's Attorney-General, Wilfred Giroud, makes statement hinting that moving picture law which bars the admittance of children under sixteen to picture theatres, may be amended . . . The Hon. Leopold Macauley questions necessity of $42,525 spent for Censorship and theatre inspection, Ontario Premier offers him pass to view censored film . . . March — Premier Hepburn bans March of Time film, "Canada at War" until after the Federal election March 26th . . . G. Herbert Lash appointed Director of Public Information, Ottawa . . . British Columbia Theatre Association sends delegation to Vancouver City Council, with a plan to "freeze" the number of licensed Vancouver theatres at present total or assign quotas for each area . . . Manitoba Censor Board report shows thirteen films banned in past year . . . Famous Players Canadian Corp. report as of Dec. 30th, 1939, shows net profit of $904,324 as compared with $974,788 in 1938 . . . United Amusements Corp. report for 1939, shows improved earnings. Net profit amounted to $94,640 as against $85,47 in 1938 . . . Dominion Sound Equipments, Toronto headquarters moved to Victoria Street. Mr. E. (Bud) Thomson, appointed District Sales Manager, and Mr. H. Goldin, District Service Manager . . . Metro-Goldwyn-Mayer holds Canadian Premiere of "Young Tom Edison" at Stratford, Ontario . . . British Columbia Exhibitors elect Archie Calladine President Independent Association . . . April—Some Famous Players theatres give away silverware, and B. & F. theatres introduce Book-Nite . . . Motion Pictures used in Canada, are great aid in training of Canada's fighting forces . . . RKO Radio announces plan for 52 features in 1940-41 program . . . Judge James Parker hands down decision that indictment be quashed in second hearing of Foto-Nite Amateur Shows case . . . British Columbia exhibitors hope for improved business, with lumbering industry busy and tourist increase likely . . . 20th Century-Fox promises 52 features and 104 issues of Movietone News for 1940-41 . . . Financial statement of Confederation Amusements Ltd. for year ended Dec. 31, 1939, shows substantial increase in net profit, $48,605 . . . May — Rally of Canadian Picture Pioneers takes place at Royal York Hotel, May 1st, 1940, with 115 members enrolled in Club. Registration at 2 p.m., followed by afternoon meeting, Banquet and Show . . . Special Digest Pioneer Number distributed at Banquet . . . The Annual Report of the Motion Picture Censorship and Theatre Inspection Branch of the Ontario Provincial Government, reports not a single United States production rejected by the Board. Fifteen licensed exchanges submitted 403 less films than submitted in 1938-39. Total of 391 theatres were licensed, and 133 travelling shows. 733 projectionists and 290 apprentices were given their licenses . . . Vancouver Independent Exhibitors introduce sale of "Movie Scrips" as counter-move to Famous Players' "Thrift Tickets" . . . Leslie Plottel appointed manager of RKO Saint John Exchange . . . Universal Pictures new program slates 59 features for new season . . . B. E. Norrish, Associated Screen News, appointed to council of Queen's University . . . United Artists to release 22 films for 1940-41 . . . British Columbia gasoline price war effects show business. Downtown theatres suffer 20% loss . . . Canadian Picture Pioneers co-operate with Ottawa Travel Bureau to stimulate U.S. tourists . . . Mark Plottel named RKO Radio Toronto Branch Manager, Hat Taylor to Montreal as manager. Joseph McPherson becomes Calgary manager . . . N. L. Nathanson completes tour of Famous Players houses . . . With renewed activity on European battlefronts, theatre business effected by news broadcasts . . . Metro-Goldwyn-Mayer to release 52 features for 1940-41 season. Excellent line-up of stars and properties . . . June—Ned Depinet announces RKO Radio Production plans — company to make 53 features and 190 shorts . . . Paramount Plans production 44 to 50 films, with budget set at $25,000,000 . . . George Perkins, veteran theatre equipment dealer, passes following heart attack at Montreal . . . Stella Falk libel action against Ray Lewis, dismissed with costs by Mr. Justice MacFarland . . . 48 features and 3 specials from Warner Bros. for 1940-41. Jack Warner states "action keynote of program" . . . "Win the War" mass meeting held at Capitol Theatre, Saint John, N.B. All theatres in Saint John omit the first show of the evening, houses not opening until 9 p.m. . . . Canadian Motion Picture Industries "Win the War" Campaign, run under the sponsorship of the Canadian Picture Pioneers. Exhibitors across Canada sign up to run a free show for the public on July 14th, for the purpose of promoting the sale of War Savings Stamps and Certificates, and share the essential costs of campaign based on an assessment of two cents per seat. N. L. Nathanson made Chairman of the Campaign, with Clair Hague as vice-president and Ray Lewis as Sec'y. Louis Mayer Chairman of Hollywood Committee . . .

(*Continued on Page* 13)

C O L U

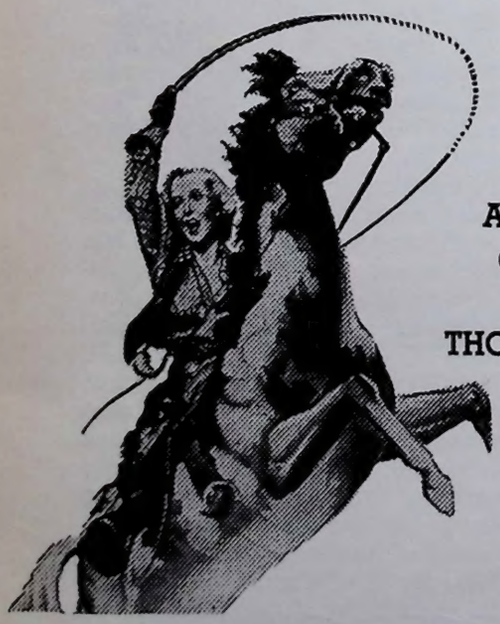
WESLEY RUGGLES

ARIZONA

with

JEAN ARTHUR

WILLIAM HOLDEN
WARREN WILLIAM
PORTER HALL



AND A
CAST
OF
THOUSANDS

Rosalind Russell

and

Melvyn Douglas

"This Thing Called Love"

with

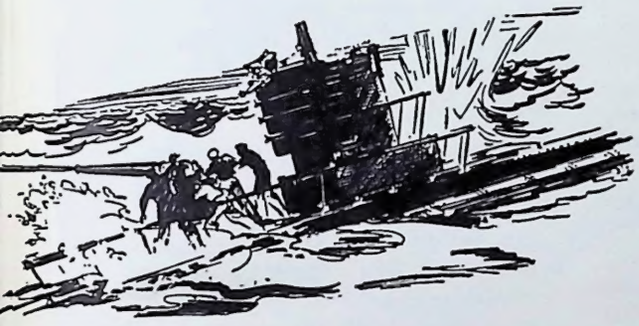
BINNIE BARNES
GLORIA DICKSON
GLORIA HOLDEN

Produced by WILLIAM PERLBERG
Directed by ALEXANDER HALL

NOW NOW

M B I A

UBMARINE ZONE



with

PAT O'BRIEN
CONSTANCE BENNETT

JOHN HOLLIDAY
ALAN BAXTER
MELVILLE COOPER

Produced by SAMUEL BISCHOFF
Directed by JOHN BRAMM

NOW

IRENE DUNNE
and
CARY GRANT
in

"PENNY SERENADE"

Produced and Directed by
GEORGE STEVENS

NOW

RKO Awarding $15,000 In Prizes

TO THEATRE MANAGERS AND PRESS AGENTS FOR BEST SHOWMANSHIP

There will be 369 awards totalling $15,000 in cash prizes which theatre managers and press agents can collect from RKO-Radio for Best Showmanship. Its yours if you do right by "Little Men". The Borden Company offers to theatre managers in the United States and in Canada and press agents these cash prizes for their exploitation of the Gene Towne - Graham Baker production of "Little Men", an adaptation of Louise M. Alcott's classic story of youth and grown-ups featuring Kay Francis, Jack Oakie, George Bancroft, Jimmie Lydon, Ann Gillis, Charles Esmond and "Elsie", Borden's famous cow, the "Buttercup" of the screen's presentation of this world-famous story. RKO Radio in co-operation with the Borden Company, whose milk products have provided the "milk in your coffee" and the cheese in your cheese, are jointly giving this "pick me up" to show business.

In cities of 100,000 and over at First Run Houses: 1st prize, $500; 2nd prize, $250; 3rd prize, $100; 4th prize, ten of them at $50 each, totalling $500.

Subsequent run theatres: 1st prize, $250; 2nd prize, $100; 3rd prize, ten prizes of $50 each, totalling $500, and 50 at $25, totalling $1,250.

In cities of 25,000 to 100,000, First Run Theatres: 1st prize, $500; 2nd prize, $250; 3rd prize, $100; five at $50, total $250, and ten at $25, total $250.

Subsequent Run Theatres: 1st prize, $250; 2nd prize, $100; 3rd prize, $50; and 75 prizes at $25 each, totalling $1,875.

Cities under 25,000, including all theatres: 1st prize, $500; 2nd prize, $250; 3rd prize, $100; ten at $50, total $500, and 150 at $25, total $3,750.

In Canada, all cities, First Run Theatres: 1st prize, $250; 2nd prize, $100; two at $50, and three at $25. Subsequent Run Theatres: 1st prize, $200; 2nd prize, $100; two at $50, and twelve at $25.

The RKO National Circuit is not entered in the general contest but there are cash prizes as follows: 1st prize, $400; 2nd prize, $200; 3rd prize, $100; and two at $50. The RKO Metropolitan N.Y. Circuit: 1st prize, $300; 2nd prize, $200; 3rd prize, $100 and four at $50.

RKO Theatres will put on the steam to get the prizes set out for them, but these theatres are not in the general contest.

All exhibitors in the United States and Canada playing RKO Radio's Men" are eligible to compete, subject to rules.

A total of $15,000.00 in prizes will be distributed to exhibitors in various classes by decisions of an Award Board.

The awards will be for the best showmanship campaigns of advertising publicity and exploitation for "Little Men" embracing and including a tie-up or promotion with "Elsie", the Borden glamour cow, which plays a featured role in the picture.

Exhibitors are to report all data regarding their campaigns not later than midnight, April 25th, postmark to be evidence of mailing before that hour; along with a letter from each stating to whom credit is due, and to whom and in what proportion the prize money is to be paid if any is awarded.

To be on record as contestants, exhibitors may fill out and forward a blank entry prior to their opening of "Little Men". This entry blank is to specify the name (or names) of those authorized to enter the name of the theatre in the contest.

The $15,000.00 is to be distributed as follows: United States and Territories. $1,350.00 through 13 prizes to first run theatres in cities of 100,000 and over; $1,350.00 through 18 cash prizes to first run theatres; $2,275.00 through 78 prizes to subsequent run theatres in cities of 25,000 to 100,000; $5,100.00 through 163 prizes to first or subsequent run theatres in cities under 25,000. Canada, $525.00 through seven prizes to first run theatres, and $700.00 through 16 prizes to subsequent run theatres.

Contestants are to provide the Award Board with physical evidence of their campaigns; such as tear sheets of advertising and publicity, samples of throwaways, mailing and novelty items, photographs of special displays, fronts and marquees.

The decision of the Award Board is to be final. The basis of Awards is to be comprehensive showmanship, which may include advertising, publicity, and exploitation in various forms. Campaign reports are to remain the property of the Award Board. All competing campaigns are to be forwarded to "Little Men" Exploitation Contest, care of S. Barret McCormick, RKO Radio Pictures, Inc., 1270 Sixth Avenue, New York City.

SABU, IN TORONTO, PERSONAL APPEARANCE AT UPTOWN

Korda's-United Artist Technicolor production, "The Thief of Bagdad", recently released, although we have been talking about this picture for the last two years, is now playing at the Uptown Theatre; and on Friday, Dec. 27th, "Sabu" of "Drums" and "Elephant Boy" fame came to Toronto to make a personal appearance at the Uptown. In an interview with "Sabu", he comments on the strenuous life of a screen star which includes personal appearances and bemoans the fact that he can't take it.

The last time the editor of The Digest saw "Sabu" was in Venice, the International Film Festival, where "Drums" was presented, "Sabu" is a real trooper and his "personal appearance" a real success.

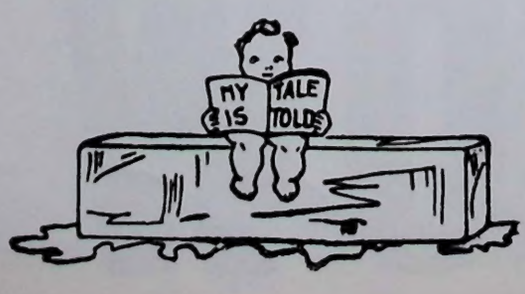
RAY PRESENTS

(*Continued from Page 3*)

any adjustment at the end of the season, leave the exhibitor with this loss.

There are the ills of "protection" and "clearance" which could be corrected if the big circuits would not try to "hog" all the first and second, and third runs, and all of the product.

We all understand that being in business is not a philanthropic, or charitable enterprise, it is a cold-blooded pursuit for profits; and when you are in the driver's seat you are not likely to hand over the reigns to someone else. Nevertheless, we have a situation in Canada which can be described by one word, "tough"; and that situation should be eased to fit in with the new scheme of life which big men are talking about, when peace comes again on earth.



Anti-Trust Litigation Likely In Music Battle In United States

ATTORNEY-GENERAL ROBERT JACKSON is reported to have become interested in the fight for control of music for broadcasting in the United States, the Ascap battle with which we are familiar, and issued an order, it is alleged, to begin criminal proceedings under the Sherman Anti-Trust Law against the major contestants.

The Department of Justice of the U.S. announced that the Attorney-General Robert Jackson, had ordered Thurman Arnold, anti-trust counsel-chief, to file charges in the Federal District Court in Milwaukee, Wis., immediately after Jan. 1st, against the American Society of Composers, Authors and Publishers; Broadcast Music, Inc.; The National Broadcasting Company and the Columbia Broadcasting System.

The Department of Justice states that Ascap controls a major portion of all modern popular music, and that the demand for an alleged increase in royalties over the old contract has been a subject of controversy between Ascap and the big radio broadcasters for many months. The dispute over the increase demanded by Ascap at the expiration of the present five-year agreement, Dec. 31st, has caused NBC and CBS to drop the Ascap-controlled music from their programs.

The Broadcasters allege that the increase demanded by Ascap would cost them about $9,000,000 a year, more than double the amount which they have been paying.

Mr. Arnold is quoted as having said "the public is in a position of a neutral caught between two aggressive belligerents" and that the Department would not sit by and see this "private war".

Criminal action is to be based on the following charges: (1) Illegal pooling of most of the desirable copyright music available for radio broadcasting in order to eliminate competition and to monopolize supply. (2) Illegal discrimination against users of copyright music. (3) Illegal discrimination against composers who are not members of Ascap or Broadcast Music Inc. (4) Witholding music from publication in order to exact fees not permitted by the copyright law. (5) Illegal price fixing. (6) Restraining composers in their right to bargain for the sale of their own music. (7) Requiring users of music to pay for tunes on programs in which no music is played. (8) Mutual boycotts by Ascap and the broadcasting chains, through Broadcast Music Inc., in an attempt by each of these conflicting groups to obtain control over the supply of music by depriving the others of control, which boycotts threaten to restrain and obstruct the rendition over the radio of about 90 percent of the desirable copyright music.

Meanwhile two New York Radio stations announced they would sign new contracts with the American Society of Composers, Authors and Publishers, the WHN owned by M-G-M interests and WNEW, owned by Milton Biow.

AVENUE THEATRE 'LAUGH IT OFF' GRAND NATIONAL PICTURE

The Avenue Theatre, Eglinton, Toronto, is presenting Harry Allen's British laughing hit, "Laugh It Off". Distribution through Grand National.

Mr. Allen tells The Digest he has a number of good British pictures, with the equal entertainment value of "School For Husbands", the latter picture which played so successfully across Canada. In addition to the British pictures there is a new feature titled, "Design For Murder" story by the authors of "Ladies In Retirement", Reginald Denham, and Edward Percy, and produced by the producer of "Pastor Hall", John Boulting. It looks like a first-class thriller with captions which ask, "Is murder ever justifiable"?—"Has a brilliant scholar the right to kill?" — and further explains that this is a drama of a man buried alive who lived to tell the tale dead men never tell.

There is the "Renfrew Royal Mounted", a series of five action pictures with James Newell, who needs no further introduction. The screen presents these "Renfrew Books" by Laurie Erskine and the direction and production is by Al Herman.

"Renfrew Royal Mounted" is a natural for Canada, and should pick up some overflow dates from the big Paramount-Cecil de Mille, "Royal N.W. Mounted", Canada's sensational success.

APPOINT DEGNOM RKO CANADIAN PUBLICITY MANAGER

Toronto, Ont. — Mr. George Degnom has been appointed Canadian Divisional Publicity Manager by RKO Radio, and will handle publicity on RKO features from Halifax to Vancouver.

SEASON'S GREETINGS

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COMPLIMENTS OF THE SEASON

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METRO PREMIUM COMPANY

MONTREAL - TORONTO

PYLON THEATRE AT TORONTO PRESENTS "MEIN KAMPF"

Colonial Pictures, B. W. Silver, managing director, and with offices at Toronto, Montreal, Winnipeg and Vancouver, is releasing an adaptation of the world's most infamous book, "Mein Kampf—My Crimes".

The picture was produced in England, and has its first Toronto showing at the Pylon Theatre, College St.

The film is a startling expose of the Nazi rise and its fall, the finale of the picture revealing with stirring songs and music how the British Empire is prepared on land, on sea and in the air to terminate the terror-reign of Hitlerism.

"Mein Kampf—My Crimes" covers the world events of the past ten years, but not as a news-reel, but as a dramatic story. The picture was produced under the supervision of eminent historians and is fascinating in its interest and realism. It has a superb cast and is well produced and directed. It covers the early life of Hitler, his sordid background, his first attempts to gun his way to power, the burning of the Reichstag, the purging of Capt. Roehm, the slaying of the little Austrian Chancellor Dolfuss, and carries the story through, following the book in its demoniacal prophecies and fulfilments.

It is one of the most interesting and dramatic pictures of its kind, the horror element less pronounced than in other pictures on this theme since its story covers a decade and a world-range of characters.

Mr. Silver and Colonial Pictures have been fortunate in the selection of a group of British pictures which take their place with other excellent British pictures on the market.

"The Housemaster", had its premiere at the Avenue Theatre, Eglinton, Toronto, with a two weeks' successful run. Opening New Year's Eve, first-run Toronto is another Colonial British picture, "One Night In Paris", most beautifully produced and with a bunch of feminine lovliness which is more than good for sore eyes.

"Black Limelight", starring Raymond Massey and Joan Marion, was an early Colonial release, "Dead Men Tell No Tales", featuring Emlyn Williams, Sara Seefar and Hugh Williams is another mystery-thriller of the group.

In addition there are "Spies of The Air" with Barry K. Barnes, Roger Livesey and Joan Marion, a story dealing with the British Secret Service. "Little Miss Molly" an Irish comedy romance starring Maureen O'Hara ("Hunchback of Notre Dame"), Tom Burke and Binkie Stuart. "The Hidden Menace", starring John Clements ("Four Feathers"), and Gertrude Michael. An Edgar Wallace thriller, "Mystery of Room 13", another vivacious comedy-drama, "Just Like A Woman" starrang Gertrude Michael and John Lodge.

SEASON'S GREETINGS

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SYD. TAUBE

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"THE END OF THE ROAD" REVIVED AT MASSEY HALL

About twenty years ago a film called, "The End of The Road" somewhat like "Damaged Goods", was presented at Massey Hall, under the auspices of the Health League of Canada.

This film is being revived and is being shown at Massey Hall, Toronto. No children under sixteen are admitted and there are special days for men and special days for women patrons. The film features Claire Adams, the Canadian actress, and Richard Bennett, of the famous Bennett family, namely Joan and Constance Bennett.

During the special showing of the film, representative citizens of Toronto presided. On one day, Mrs. Wesley Bundy, Chairman of the Women's War Council of the Health League, was in the chair with Dr. Gordon Bates, General Director of the Health League of Canada, as the speaker.

Ald. Adelaide Plumptre was Chairman on another day with Dr. Gwen Mulock as speaker. Mayor Day presided with Dr. Gordon Jackson, M. O.H., as speaker. Dr. E. A. Hardy The picture has been drawing large audiences and with so many men in uniform, appears to be a timely reminder of "The End of The Road".

"Black Eyes" with Mary Maguire and Otto Kruger, the latter star featured in "The Housemaster", and another Edgar Wallace thriller, "The Terror", starring Wilfred Lawson ("Pastor Hall") and Arthur Wontner.

Colonial Pictures informs The Digest that there are a few more pictures scheduled for release, but that an announcement concerning these pictures, all big titles, is premature.

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The Spotlight

(*Continued from Page 7*)

Empire-Universal holds Annual Sales Convention at Toronto . . . Esquire Films Limited formed, with Archie Laurie as President and General Manager, as Canadian Distributors for Associated Talking Pictures and Ealing Studios . . . Date of "Win the War" Campaign show changed from Sunday to Monday, July 15th, owing to the Lord's Day Alliance Act supportors' objections . . . Crown's Appeal against Foto-Nite Amateur Shows dismissed following hearing on June 14th . . . Republic to deliver 58 features for 1940-41 . . . July — At 12 noon, July 10th, 922 theatres across Canada pledged to run Free Show on July 15th for sale of War Savings Stamps . . . Form branch of Canadian Picture Pioneers at Vancouver B.C. Bill Jones, Chairman, Jack Muir, Secretary . . . English film company Ortus Films, working on "49th Parallel" in Canada . . . Vivien Leigh, Laurence Olivier and Ned Sparks, make personal appearances at War Savings Stamps Free Show in Toronto. Anna Neagle makes personal appearance same night in Vancouver, B.C. . . . Saint John theatres sold out on Free Show . . . Elizabeth Bergner arrives in Canada to star in "49th Parallel" . . . August — "The Sea Hawk" at Avenue Theatre, Toronto . . . Gracie Fields, Maureen O'Sullivan appear on Star's Fresh Air Fund Broadcast at Eaton's Auditorium, Toronto . . . Syd Taube, returning from cross-Canada trip reports Maritime branch of Picture Pioneers formed with A. J. Mason district manager for Maritime Territory, R. S. Roddick and Reginald March Secy's . . . Mickey Rooney, British Columbia visitor . . . Final results of "Win the War" Campaign Show, $716,014.35 worth of War Savings Stamps and Certificates sold . . . Gracie Fields tours Canada to raise money for Navy League . . . September — Walter Wanger meets Montreal Exhibitors at Round-Table conference, attends Premiere of "Foreign Correspondent" at Ottawa and Toronto . . . Columbia Pictures open offices at Saint John . . . The N.A.A.F. Films Committee supplying films for Canada's Camps and garrisons . . . Representative citizens speak at Canadian theatres to stimulate 2nd War Loan Bond . . . Associated Screen News' Red Cross trailers exhibited in theatres across Canada . . . Annual Government Motion Picture survey, reveals receipts $34,010,115 in 1939, as compared with $33,635,052 in 1938. Canadian per capita expenditure on films, $3.03. British Columbia patrons spend average of $4.38 per capita on screen fare . . . October — Stars appear on special Red Cross Broadcast, with Canadian and U.S. airwaves carrying appeal . . . . Ralph Hanbury, Chairman and Managing Director of RKO Radio Pictures in England, killed by a Nazi bomb . . . Metro-Goldwyn-Mayer extends closing date of Independent Exploitation Contest to Nov. 1st . . . The Allied Exhibitors of Nova Scotia Annual Meeting held in Halifax. W. H. Cuzner re-elected President, Frank Sobey, Vice-President, and T. J. Courtney, Secretary-Treasurer . . . B. E. Norrish elected President of Associated Screen News, E. W. Beatty, Chairman of the Board . . . Joe Lightstone, veteran exhibitor and manager of the Orpheum, Montreal, passes following a heart attack . . . Paramount holds world premiere of "North West Mounted Police" at Regina on October 1st. Stars and Famous Players' executives attend Opening . . . Warner Bros. release "London Can Take It", the film made by England's Ministry of Information, with commentary by Quentin Reynolds . . . War Services Committee arranging Rodeo Show at Coliseum, Toronto, with money to be donated to Lord Mayor's Fund for British War Relief . . . RKO Radio and Borden Company sponsoring $15,000 contest for exploitation of "Little Men" . . . November —Jules Levy, head of Mayfair Productions, releasing through Universal, visits Toronto . . . Foto-Nite Amateur Show Contest declared legal in Manitoba . . . John Grierson, Canada's Film Commissioner, reports British Government making 2 films weekly . . . Mary Pickford appears in Toronto for the benefit of Troops in Training, Citizen's Committee, at Massey Hall . . . Motion Picture business holds up well in Western Canada . . . Canadian Picture Pioneer, Leon Schlesinger, producer of "Merrie Melodies", wires $100 for British War Relief, and needy children benefit with free Rodeo tickets . . . Gene Autry, star of Rodeo Nov. 13th, nets more than £5,000 for British War Relief . . . First Annual Meeting of Canadian Picture Pioneers held at the Roof Garden of the Royal York Hotel, Toronto. Guests at the evening banquet included Gene Autry and Mrs. Autry, and Mr. Hal Hode, American Picture Pioneer. President Hague reported total of 170 Pioneer members . . . Halifax Alderman asks for opening of Sunday shows to accommodate fighting forces . . . Pioneer Board of Directors meets and re-elects Clair Hague, President, Harry Alexander, Vice-President and J. P. O'Loghlin, Secretary-Treasurer . . . Consolidated Theatres Association, new theatre group, formed in Toronto . . . Alberta theatre business shows improvement . . . Theatres continue sale of War Savings Stamps . . . Exhibitors run Sunday concerts, sing-songs, etc., to aid charities and war relief funds . . . Blizzard and heavy snowfall seriously affects Toronto and Ontario business . . . London Theatre Managers' Association successful. Association raises over $600 for British War Relief, and managers co-operate on Community Chest Drive, etc. . . . Clearance Committee meets and decides to establish Ontario Board first, but no national board for the present time . . . John Grierson, Film Commissioner, resigns . . . Decision of the Court of Appeal in the case of Stella Falk vs. Ray Lewis Smith is that the case be dismissed with costs . . . Leo Devaney, RKO Radio Canadian district manager, heads Ned Depinet Sales Drive . . . Ontario Provincial Government to introduce 12 months course for theatre projectionists . . . Open Capitol Theatre, Saint John for soldiers' Sunday shows . . . Metro-Goldwyn-Mayer "hemispheric premire" of "Flight Command" at Loew's Theatre, following Toronto Flying Club Dinner at Royal York Hotel. Air forces and civic aviation officials attend premiere . . . Ontario Clearance Board progressing with the work of setting up constitution . . . Motion Picture Distributors Association has been reorganized with purely a distributor membership, J. P. O'Loghlin, President . . . The Industry looks forward to 1941 with a prayer for peace, and the determination that all of us in the Motion Picture Industry and those connected with our business, will continue to do our share to help "Win the War".

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AGNES AYRES DIES ON CHRISTMAS DAY

Many of us who remember the blonde beauty of Agnes Ayres and all the thrills of her screen romance with Valentino, in "The Sheik", will feel regretful to hear that Agnes Ayres has passed away.

Agnes Ayres in the silent days of the screen suddenly blossomed into fame; and when a public acclaimed her beauty at the box-office she left the screen for marriage to Captain Frank P. Schuker, an army officer whom she later divorced in 1921.

Miss Ayres married again, S. Manuel Reachi, but divorced her husband in 1927. Their daughter Maria, now fifteen years old, is living with her father it is reported in Mexico City. Miss Ayres' health had been failing for some time.

A revival of "The Sheik" a few years ago created considerable interest. All the players with the exception of Valentino appeared to have come out of an old family album. Valentino's style of work was as appealing on the screen as it was in the days of the Valentino fame.

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Watch for New Announcement Folder

"LET THE RAFTERS RING" HOLLYWOOD'S WAR GIFT

Robert Sherwin and Norman Corwin are polishing up a story called "Let The Rafters Ring", the script written by several British writers. The story will soon go into production and it is to be Hollywood's contribution to the War Service Fund, everyone connected with the film to donate their services free. The story will cover England from the middle of the 18th Century up to the present. The cast will include most of the British players at Hollywood and will utilize the services of some of the American stars who desire to aid the Fund.

JOE E. BROWN REWEDS HIS WIFE

Joe E. Brown and his wife were remarried after twenty-five years of matrimony, in St. Thomas' Church, Hollywood, Dec. 24th. Their son, twenty-four years old, gave the "bride" away, while another son officiated as "best man". Two daughters, Mary Elizabeth and Kathryn Frances, were flower girls, and Mrs. Joe L. Brown, matron of honor.

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